

Moss CRIT 440 Exhibition and Museum Histories

USC GAYLE GRANER ROSKI SCHOOL OF ART

CRIT 440 - 4 units, not repeatable

Recommended prerequisites: CRIT 150, CRIT 160, and CRIT 250 or the equivalent; exceptions approved by the instructor

Fall 2019

Time: Tuesdays, 11am-2:20pm

Office hours: After class

Instructor: Dr. Ceci Moss

EXHIBITION AND MUSEUM HISTORIES

Overview and Goals:

This seminar provides students with the history of the formation of the modern museum and the progression of contemporary curatorial practices, from cabinets of wonder to the first public institutions in both Europe and the United States to today's kunsthalle. We will consider how institutions shape and reflect a shifting public realm, and vice versa. Examining seminal exhibitions from the early 20th century avant-garde to the post-war art into the present, we will consider the evolution of institutions and exhibition practices in relationship to themes such as a changing media environment, the rise of mass culture, the formation of subjectivity, art and activism, etc. Throughout, we will critically examine the historical structures and politics informing curatorial practices and institutions.

Requirements/Assignments

There will be two required textbooks for this class:

Bruce Altshuler, *The Avant-Garde in Exhibition: New Art in the 20th Century*.

Ceci Moss, *Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu* (New York: Bloomsbury, 2019) [Available after September 19]

This required textbook is available via Amazon, and/or as PDFs that will be uploaded on Blackboard. Additional recommended readings will be on reserve at Art & Architecture Library.

This is an advanced undergraduate seminar requiring significant student input in the form of prepared seminar presentations and involvement in discussion. To this end, reading assignments are to be completed BEFORE each seminar class and notes prepared to ensure class participation.

Lectures/Events:

Students will be strongly encouraged to attend various Roski Talks. One fieldtrip may be planned to a local venue to visit a museum and exhibition(s) relevant to the seminar.

Assignments/ Grade Breakdown:

Participation (including leading a discussion) + attendance:	15%
Short writing assignment 1:	10%
Short writing assignment 2:	10%
Final project presentations:	25%
Final project:	40%

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The assignments in this course are designed to complement both academic and studio-based practices. If you are from a primarily studio background, or have an interest in making a film or visual project as a component of the final assignment, please come see me at the beginning of the semester, to agree on assignment parameters.

Participation and attendance policy:

Participation in all class discussions is mandatory. Everyone is expected to come to class with specific topics or questions they would like to address in the readings, each student will lead a discussion once during the semester.

Attendance policy

Students who miss more than 2 classes without a medical or related excuse in writing will receive a deduction of half a letter grade for the course; a further half grade will be deducted for each 2 additional classes missed. Students who have more than 5 unexcused absences will receive a failing grade for the course. Habitual tardiness is not acceptable. Three tardies equal one absence, with consequences as above.

Class etiquette:

Turn off all devices before class. Laptops may be used to make notes only: you may be asked you to close your computer if it is distracting you or your classmates. Students who surf, check email or similar will be asked to leave and marked absent for that day. If the behavior persists or becomes endemic to the class, then all student computers will be barred from the room.

Writing Assignments:

All written assignments must be in 12-point font, double-spaced, in the page range specified.

Short Writing Assignment 1

Due at Week 3

Each student will do a 3 – 4 page paper about a group exhibition or individual artists show that is currently on view in the Los Angeles area in a non-commercial gallery or museum. Please be sure to write not just about the overall exhibition or overarching aspects of the individual's production, but about specific works that you saw and found significant. Think critically about its subject/issues; content/significance; context/site and its audience/public reception. This not a research paper per se, but it should be a visual and critical analysis based on what you observe in person. All written assignments must be in 12-point font, double-spaced, in the page range specified.

Short Writing Assignment 2

Due at Week 6

Each student will do a 3 – 4 page paper that is a “case study” about an arts institution from the list provided below, and one example of an exhibition/event/program at this institution. (Instructor must approve an institution outside of the list.) This assignment asks how an institution's design, concept, and

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structure help to successfully (or unsuccessfully) realize the organization's mission. Looking closely at the mission statements of these institutions and an illustrative event or exhibition, how do these spaces convene an audience around an artistic experience? What are its assumptions or politics?

The Shed
The New Museum
The Underground Museum
Yerba Buena Center for the Arts
MCA Denver
The Luminary
NAVEL
Women's Center for Creative Work
The Laundromat Project
Recess Gallery
Clockshop
Residency Art Gallery
Meow Wolf
Monument Lab
Art + Practice

Final Class Presentation
Final Research Paper

Due Week 15 & Finals Day
Due during Finals Week

An 8-10 page research paper will be due Week 15 by Friday at 4 pm via email. This topic can be an in-depth, critical analysis of a museum, specific exhibition(s) or theoretical/curatorial reading. It is suggested that students build off a topic or theme explored in either Short Assignment 1 or Short Assignment 2. Studio art and design students may propose a project to substitute for part of this paper assignment but this must be cleared at the beginning of the semester. Students will be required to speak to me during office hours about their final topic, and there is a brief class presentation of your paper (10 minutes) in class during week 15.

NOTE: THERE ARE NO EXTENSIONS FOR THE PAPER EXCEPT FOR FAMILY / HEALTH EMERGENCIES, in which case a medical certificate must be presented.

Assessment:

Grading Scale: A indicates work of excellent quality; B of good quality; C of average quality; D of below average quality; and F indicates inadequate work.

Presentation:

For your presentation, it is best to know your material very well so that you can make contact with the audience rather than reading directly from notes. Be sure to have your outline on hand that all class members will have had access to via email or Blackboard.

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Please bring a power point, pdf or other visuals to your presentation and arrive early to make sure these are accessible and ready to show on the computer in the classroom. Even if your topic is completely philosophical, theoretical, and/or abstract you should make a presentation using bullet points from your outline.

Please be clear and concise. Start by stating the main point of your paper, then discuss details. Do not meander and keep your presentation to 10 minutes maximum. You are expected to time your presentation in advance to allow for class feedback.

FINAL PAPER:

For your paper you may cite required or recommended readings from the syllabus or sources you have discovered independently. Websites do not count as legitimate scholarly sources (with the exception of some famous texts that might be found on the web, or journal articles downloadable on the web; in such cases, you should cite in full the original publication information).

NOTE: You must use consistent and properly formatted footnotes or endnotes, preferably using the Chicago Manual of Style format that is the standard in the field. If you have any questions about proper formatting, please see the Chicago Manual of Style or its website (<https://www.chicagomanualofstyle.org>). You will be marked down for inconsistent and/or improperly formatted footnotes.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/b/11-00-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu> or to the Department of Public Safety <http://adminopsnet.usc.edu/department-public-safety>. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs http://sait.usc.edu/academicssupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

COURSE SYLLABUS

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Week 1 Course Introduction / Visit to the California African American Museum (CAAM)

- Introductions
- Discussion of Course Syllabus, Readings, Presentations and Papers
- Sign up for student-lead discussions
- Walk over to the California African American Museum, see the current exhibitions

Week 2 Art in the Evolving Public Sphere of the 19th Century: Private Collection, Public Museum, and the Emergence of the “Observer”

Req: Jonathan Crary, “Introduction” in *Techniques of the Observer*
Jürgen Habermas, “The Public Sphere: An Encyclopedia Article” in *New German Critique*, No. 3 (Autumn, 1974), pp. 49-55
Mary Alexander, “What is a Museum?” and “The Art Museum” in *Museums in Motion: An Introduction to the History and Functions of Museums*. (Lanham, MD: Alta Mira Press, 2007)

Rec: Lawrence Weschler, *Mr. Wilson’s Cabinet of Wonder*, NY: Knopf, 1996.
Barbara Stafford and Marie Terpak, Frances, *Devices of Wonder*, Wunderkammer and Wunderkabinett, 148 – 157.
Wolfgang Schivelbusch, *The Railway Journey: The Industrialization of Time and Space in the Nineteenth Century*, Berkeley: UC Press, 2014

Focus:

- The Age of Wonder: Kunst Kabinetts and Wunderkammers
- The first public museums
- Panoramas, Dioramas
- 19th Century museums in Europe and the United States

Examples:

David Wilson’s Museum of Jurassic Technology, <http://mjt.org>
21 Collections: Every Object Has A Story <http://21collections.lfla.org/>
African American Miniature Museum: <https://www.africanamericanminiaturemuseum.com/>
<https://www.atlasobscura.com/videos/african-american-miniature-museum-history>
Velaslavasay Panorama, <https://www.panoramaonview.org/>
Getty Museum, Devices of Wonder Exhibition Site
<https://www.getty.edu/art/exhibitions/devices/flash/>

Week 3 The Exhibition in the Age of Technological Reproduction

Req: Walter Benjamin, “The Work of Art in the Age of Technological Reproducibility” in *The Work of Art in the Age of Technological Reproducibility* pp. 19-55
Bruce Altshuler, *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994, Chaps. 1 -5.

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Rec: Carol Duncan and Alan Wallach, "The Museum of Modern Art as Late Capitalist Ritual: An Iconographic Analysis," *Marxist Perspectives* 1, no.4 (1978): 28-51.

Sveltana Alpers, "The Museum as a Way of Seeing" in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, eds. Ivan Karp and Steven Lavine (Washington, D.C.: Smithsonian Press, 1991): 25-32.

Foundational Exhibitions:

- Der Blaue Reiter, Munich, 1911
- Salon des Independants and Salon D'Automne, 1911
- Salon of the Section d'Or, 1912
- The Armory Show, 1913
- 0-10, The Last Futurist Exhibition, Petrograd, 1915-16

Historical Retrospectives:

Alfred Barr, *Cubism and Abstract Art* catalogue, MoMA 1936; see <https://www.moma.org/calendar/exhibitions/2748> and catalogue in Art Library

Avant-Garde in Russia, 1910-1930: New Perspectives, 1980 & Russian Avant-Garde Art, LACMA, 2012
<http://www.lacma.org/art/installation/russian-avant-garde>

Italian Futurism 1909-1944: Reconstructing the Universe, Guggenheim, 2014
<http://exhibitions.guggenheim.org/futurism/>

→ Short Writing 1 Assignment Due

Week 4 Resistance, the Avant-garde and Navigating the Art/Life Divide: Dada, Degenerate Art and Surrealism

Req: Peter Bürger, "The Negation of the Autonomy of Art by the Avant-garde" in *Theory of the Avant-garde* (Minneapolis: University of Minnesota Press, 1984)
Jacques Ranciere, "The Art of the Possible" in *Artforum* March 2007
Altshuler, Bruce. *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994, Chap. 6, Chap. 7 and Chap. 8

Rec: "1916" "1920" and "1924" in *Art Since 1900: Modernism, Antimodernism, Postmodernism* Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, David Joselit, eds. (Vol. 1) (New York: Thames and Hudson, 2004)

Foundational Exhibitions:

- The Cabaret Voltaire, 1915 and the 1st International Dada Fair, 1920
- Exhibition of Degenerate Art, Munich, 1937
- International Exposition of Surrealism, Paris, 1938

Historical Retrospectives:

Dada, MoMA, 2006 https://www.moma.org/interactives/exhibitions/2006/dada/index_f.html

Degenerate Art: The Fate of the Avant-Garde in Nazi Germany, LACMA, 1991
http://www.lacma.org/sites/all/themes/custom/lacma/reading_room/degenerate-art-the-fate-of-the-avant-garde-in-nazi-germany.html (entire exhibition publication online)

Dada, Surrealism, and Their Heritage, MoMA, 1968
<https://www.moma.org/calendar/exhibitions/1884>

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Week 5 Time/Space/Event: Actions, Happenings and Fluxus

Req: Allan Kaprow, "How to Make a Happening" (1968)
Liz Armstrong, "Fluxus and the Museum," *In the Spirit of Fluxus*, Walker Art Center, 1992.
Bruce Altshuler, *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994, Chap. 10 and 11.
Amelia Jones, "The Now and the Has Been: Paradoxes of Live Art in History," *Perform Repeat Record: Live Art in History*, ed. Amelia Jones and Adrian Heathfield, 11-25.

Rec: Pamela Lee, *Chronophobia: On Time in the Art of the 1960s* (Cambridge: MIT Press, 2004)
Valerie Cassels Oliver, *Radical Presence: Black Performance in Contemporary Art* (Houston: CAM, 2014)
Mari Dumett, *Corporate Imaginations: Fluxus Strategies for Living* (Berkeley: UC Press, 2017)
Catalogues for examples exhibitions listed below.

Foundational Exhibitions:

- Peggy Guggenheim Art of this Century, 1942
- The Irrascibles, 1950
- Ninth Street Show, New York, 1951
- Gutai Art Association Art Exhibitions, Osaka, 1955-57
- Fluxus Festivals, Wiesbaden and other locales, 1962
- Happening and Fluxus exhibition, Cologne, 1970
- Allan Kaprow, Happenings, 1959-1967

Historical Retrospectives:

Japanese Art After 1945: Scream Against the Sky, Guggenheim, 1994-95
<http://www.alexandramunroe.com/exhibitions/scream-against-the-sky/>

Gutai: Splendid Playground, 2013
<http://www.alexandramunroe.com/exhibitions/gutai-splendid-playground/>

In the Spirit of Fluxus, Walker Art Center, 1993
<http://georgemacinas.com/news/walker-art-center-celebrates-fluxus-in-all-its-manifestations/>

Art Expanded, 1958-78, Walker Art Center, 2015
<http://www.walkerart.org/collections/publications/art-expanded/>

Allan Kaprow: Art in Life and Re-enactments of Happenings such as "Fluids"
<https://www.moca.org/exhibition/allan-kaprow-art-as-life>
<https://www.lacma.org/art/exhibition/fluids-happening-allan-kaprow>
<https://www.youtube.com/watch?v=hACOKtyjSW0>

Week 6 1960s Pop Art and Spectacle

Req: Jean Baudrillard, "Pop: An Art of Consumption?" in *The Consumer Society: Myths and Structures*
Guy Debord "The Commodity as Spectacle" in *Society of the Spectacle*
Charlotte Cotton, Martin Harrison, Hiroko Ikegami, and Tomáš Pospiszył
"Roundtable: Pop and the Travelling Image" in *International Pop*

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Carol Anne Mahsun, "Defining Pop Art" and "Challenging Pop Art" in *Pop Art and the Critics*. UMI Research Press, 1987

Rec: Steven Henry Madoff, *Pop Art: A Critical History* (Berkeley: UC Press, 1997)
Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*
Marco Livingstone, "In Glorious Technicolor," *Pop Art*, Royal Academy of Art, 1991.

Catalogues for the exhibitions listed below.

Tate Modern, Global Pop Symposium, 2013

<http://www.tate.org.uk/context-comment/video/global-pop-symposium-day-1>

<http://www.tate.org.uk/context-comment/video/global-pop-symposium-day-2>

Foundational Exhibitions:

- Yves Klein, *Le Vide*, Galerie Iris Clert, 1958
- Arman, *Le Plein*, Galerie Iris Clert, 1960
- New Realists, Sidney Janis, 1962
- Claes Oldenburg, *The Store*

Historical Retrospectives:

Hand-Painted Pop. MoCA, 1992

Pop Art, Royal Academy, London, 1991

International Pop, Walker Art Center, 2015

<https://walkerart.org/calendar/2015/international-pop>

The World Goes Pop, Tate London, 2015

<https://www.tate.org.uk/whats-on/tate-modern/exhibition/world-goes-pop>

<https://www.youtube.com/watch?v=tRcennsJ5hc>

MID-TERM → Short Writing 2 Assignment Due

Week 7 – Systems Theory, Post-Studio Practice and the Museum

Req: Jack Burnham "Systems Esthetics" in *Artforum* September 1968
Ken Allen, "Understanding Information" in *Conceptual Art: Theory, Myth, Practice*
Marshall McLuhan, "The Medium is the Message" in *Understanding Media*

Rec: Altshuler, Bruce. *The Avant-Garde in Exhibition: New Art in the 20th Century*. New York: Harry Abrams, 1994, Chap. 13
Brian O'Dougherty, *Inside the White Cube: The Ideology of Gallery Space*, "Introduction" and "Notes on the Gallery Space," 1–34.
Daniel Buren "The Function of the Studio"
Edward A. Shanken *Systems* (Cambridge: MIT Press, 2015)
Catalogues for the example exhibitions below.

Examples:

- Information, MoMA, 1970
<https://www.moma.org/calendar/exhibitions/2686>
[https://monoskop.org/Information_\(1970_exhibition\)](https://monoskop.org/Information_(1970_exhibition))

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- Software, The Jewish Museum, 1970
[https://monoskop.org/Software_\(exhibition\)](https://monoskop.org/Software_(exhibition))
- Experiments in Art and Technology, 69th Regent Armory, 1966
<http://www.fondation-langlois.org/html/e/page.php?NumPage=306>
https://monoskop.org/Experiments_in_Art_and_Technology
- Cybernetic Serendipity, ICA London, 1968
<https://cyberneticserendipity.net/>
- When Attitudes Become Form: Work-Processes-Concepts-Situations-Information (Live in Your Head), 1969

When Attitudes Become Form, Bern 1969/Venice Biennale 2013 <http://www.myartguides.com/venice-art-biennale-2013/exhibitions/item/608-when-attitudes-become-form-bern-1969-venice-2013>

When Attitudes Became Form Become Attitudes, San Francisco: Wattis Foundation, 2012.
<http://archive.wattis.org/exhibitions/when-attitudes-became-form-become-attitudes>

Week 8 - Feminist Exhibitions, Installation and Performance: Spotlight on 1970s Los Angeles

- Req: Katy Deepwell, "Feminist Curatorial Strategies and Practices since the 1970s," in Jane Martine, *New Museum Theory and Practice*, 64-83.
Eva Zetterman, "Curatorial Strategies on the Art Scene During the Feminist Movement: Los Angeles in the 1970s" in *Curating Differently: Feminisms, Exhibitions and Curatorial Spaces*
Doris Guth, "A Short History of Women's Exhibitions from the 1970s to the 1990s: Between Feminist Struggles and Hegemonic Appropriation" in *Curating Differently: Feminisms, Exhibitions and Curatorial Spaces*
- Rec: *Doin' It in Public, Feminism and Art at the Women's Building* (volume 1) Cheri Gaulke, ed. and *From Site to Vision: The Women's Building in Contemporary Culture* (volume 2) Sondra Hale and Terry Wolverton, eds. Los Angeles: Otis College of Art and Design, 2011.
Helen Molesworth, "How to Install Art as a Feminist" in *Modern Women: Women Artists at the Museum of Modern Art* eds. Cornelia Butler and Alexandra Schwartz (New York: The Museum of Modern Art, 2010): 498-513.
Kellie Jones, "Now Dig This! An Introduction" in *Now Dig This! Art and Black Los Angeles 1960s-1980s*
Kellie Jones, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Durham: Duke University Press, 2017)

Examples:

Womanhouse, Los Angeles, 1972, <http://womanhouse.refugia.net>

Doin' It in Public: The Women's Building, Otis College of Art and Design, 2011 <http://www.otis.edu/ben-maltz-gallery/womans-building>

Women's Center for Creative Work
<https://womenscenterforcreativework.com/>
WCCW Core Values:
<https://wccwcorevalues.persona.co/>

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Week 9: Postmodernism and Globalization

Req: Anthony Hudek, "From Over- to Sub-Exposure: The Anamnesis of Les Immatériaux" and Jorinde Seijdel, "The Exhibition as Emulator" in *Information*
Jean-François Lyotard, "Les Immatériaux: A Conversation with Jean-François Lyotard and Bernard Blistène"
David Joselit, "Globalization, networks, and the aggregate as form" in *Art Since 1900 in Art Since 1900: Modernism, Antimodernism, Postmodernism* Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, David Joselit, eds. (Vol. 2) (New York: Thames and Hudson, 2004)

Rec: Sarah Cook, *Information* (Cambridge: MIT Press, 2016)
"1980" and "1984" in *Art Since 1900: Modernism, Antimodernism, Postmodernism* Hal Foster, Rosalind Krauss, Yve-Alain Bois, Benjamin H.D. Buchloh, David Joselit, eds. (Vol. 2) (New York: Thames and Hudson, 2004)

Examples:

Jean Francois Lyotard and Thierry Chaput's Les Immatériaux (1985-1986)

Douglas Crimp "Pictures" at Artists Space, 1977

Peter Weibel Net_condition (1999)
<https://zkm.de/en/exhibition/1999/09/netcondition>

Week 10: Social Displays: Relational Aesthetics and Institutional Critique

Req: Nicolas Bourriaud "Relational Aesthetics" in *Participation*, ed Claire Bishop (Cambridge: MIT Press, 2006)
Andrea Fraser, "Institutional Critique and the Critique of Institutions," from *Museum Highlights, The Writings of Andrea Fraser*.
James Putnam, Introduction, *Art and Artifact The Museum as Medium*, MoMA, 1999, 18-33.
Anne Rorimer, "Questioning the Structure: The Museum Context as Content," *Art Apart: Art Institutions and Ideology Across England and North America*, 253-266.

Rec: Claire Bishop, ed. *Participation* (Cambridge: MIT Press, 2006)
Claire Bishop, "Conclusion" in *Artificial Hells: Participatory Art and the Politics of Spectatorship* (New York: Verso, 2012)
Anne Ellegood and Johanna Burton, Introduction to *Take It or Leave It: Institution, Image, Ideology* (Los Angeles: UCLA Hammer Museum, UCLA, 2013), 10-13.
Fred Wilson, "Mining the Museum," *Grand Street*, No. 44 (1993), 151-172.
Jen Delos Reyes *Art and Social Practice Reference Points* (Portland: Portland State University Press, 2015)
Andrea Stang, introduction, *Engagement Party: Social Practice at MOCA, 2008-2012*, ed. Elizabeth Hamilton (Los Angeles: MOCA, 2013).
Catalogues for the example exhibitions/projects

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Examples:

Living as Form, Creative Time, 2011
<http://creativetime.org/programs/archive/2011/livingasform/about.htm>

Take It or Leave It: Institution, Image, Ideology, Hammer Museum 2014
<https://hammer.ucla.edu/take-it-or-leave-it/>

Andrea Fraser Museum Highlights, Philadelphia Museum of Art, 1989
<http://www.philamuseum.org/exhibitions/2006/257.html?page=1>

Fred Wilson, Mining the Museum, Maryland Historical Society, 1992-93
<http://www.mdhs.org/underbelly/2013/10/10/return-of-the-whipping-post-mining-the-museum/>

Tino Seghal: This is Progress, Guggenheim Museum, 2010
<http://www.guggenheim.org/new-york/exhibitions/past/exhibit/3305>

Engagement Party, MOCA, LA, <http://sites.moca.org/party/>

Open Field, Walker Art Center, <http://www.walkerart.org/open-field-conversations-on-the-commons>

Week 11 – Navigating the Network: Internet Art

Req: Josephine Bosma, “Let’s Talk Net Art” in *Nettitudes: Let’s Talk Net Art* (Amsterdam: NAI Publishers, 2011) pp. 22-61
Beryl Graham and Sarah Cook, “Introduction” and “Conclusions: Histories, Vocabularies, Modes” in *Rethinking Curating: Art After New Media* (Cambridge: MIT Press, 2010)

Rec: Joasia Krysa “Introduction” in *Curating Immateriality: The Work of the Curator in the Age of Network Systems* (Brooklyn: Autonomedia, 2006) pp. 7-25.
Christiane Paul, “Challenges for a Ubiquitous Museum: From the White Cube to the Black Box and Beyond” in *New Media in the White Cube and Beyond* (Berkeley: UC Press, 2008), pp. 53-75.
Domenico Quaranta, “Lost in Translation. Or, Bringing Net Art to Another Place? Pardon, Context” in *In Your Computer* Brescia: Link Editions, 2010 pg. 70-79
Mark Tribe, “Introduction” in *New Media Art* (Los Angeles: Taschen, 2006)
Rachel Greene, *Internet Art* (London: Thames & Hudson, 2004)

Examples:

Whitney Museum, Artport (2001-Present)
<https://whitney.org/artport>

Rhizome, Net Art Anthology
<https://anthology.rhizome.org/>

nettime (1995-Ongoing)
<https://monoskop.org/Nettime>
<https://nettime.org/archives.php>

Peter Weibel, “The Project” in *Net_condition: art and global media*, ZKM, 1999
<https://zkm.de/en/exhibition/1999/09/netcondition>

Week 12 - Post Media / Post Medium

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Req: Lev Manovich, "Post Media Aesthetics" *sd* (2000-), 5.
Seth Price "Dispersion" (1998-Ongoing)
Ceci Moss, "Introduction" in *Expanded Internet Art: Twenty-First-Century Artistic Practice and the Informational Milieu* (New York: Bloomsbury, 2019)

Rec:
Nicolas Bourriaud "Radicant Aesthetics" in *The Radicant* (New York: Lukas & Sternberg, 2009) pp. 79-14
David Joselit, *After Art* (Princeton: Princeton University Press, 2013)
Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition* (London: Thames & Hudson, 2000), pp. 5-56.
Lauren Cornell and Ed Halter, *Mass Effect: Art and the Internet in the Twenty-First Century* (Cambridge: MIT Press, 2015)

Examples:

Lauren Cornell, Free, the New Museum, 2010
<https://archive.newmuseum.org/exhibitions/1092>

Omar Kholeif, I Was Raised on the Internet, MCA Chicago, 2018
<https://mcachicago.org/Exhibitions/2018/I-Was-Raised-On-The-Internet>

Eva Respini, Art in the Age of the Internet, 1989 to Today (ICA Boston, 2018)
<https://archive.newmuseum.org/exhibitions/1092>

Week 13 - Blobs, Palaces, and Playgrounds: The 21st Century Exhibition Space and Contemporary Curatorial Practice

Req: Claire Bishop, "Palace in Plunderland" in *Artforum*, September 2018
Kimi Hanauer, Chapter 1 and Chapter 2 in *Blobwork: A Vision of Contemporary Art Practice*, (Baltimore: Press Press, 2015)
Ben Davis, "State of the Culture, Part I: Museums, 'Experiences,' and the Year of Big Fun Art" in *ArtNetNews* (December 27, 2017)
Paper Monument, Ed. *As Radical, As Mother, As Salad, As Shelter: What Should Art Institutions Do Now?* (Brooklyn: Paper Monument, 2018) pp. 1-48

Rec: Aruna D'Souza, "Introduction" and "Act 1: Open Casket, Whitney Biennial, 2017" *Whitewalling: Art, Race & Protest in 3 Acts* (New York: Badlands Unlimited, 2018)
Paula Marincola, Introduction "Practice Makes Perfect" and "A List of Questions Leading to More Questions," *What Makes a Great Exhibition?* Philadelphia: Pew Center for Arts, 2006.
Bruce Ferguson, Reesa Greenberg, and Sandy Nairne, eds. *Introduction to Thinking About Exhibitions*, London: Routledge, 1996, 1 -4.
Paul O'Neill, Introduction, *The Culture of Curating and Curating Cultures*, Cambridge, MA: MIT Press, 2012, 1-7.
The Discursive Museum, edited by Peter Noever, MAK 2001.

Moss CRIT 440 Exhibition and Museum Histories

Week 14: To All the Futures We Can Imagine: Alternative Worlds and Means

Req: Ceci Moss, "Ingredients for a Braver Art Scene" in *CARLA* (Summer 2019)
Jen Delos Reyes "To All the Futures We Can Imagine" in *Art Practical* (2017)
Paper Monument, Ed. *As Radical, As Mother, As Salad, As Shelter: What Should Art Institutions Do Now?* (Brooklyn: Paper Monument, 2018) pp. 48-105
Common Field, "Field Futures? Provocations" from Common Field 2019 Conference (Summer 2019)

Rec: Melissa Rachleff, "Do It Yourself: Histories of Alternatives" *Alternative Histories: New York Art Space, 1960-2010*, eds. Lauren Rosati and Mary Anne Staniszewski (Cambridge, MA: MIT Press, 2012): 23-40.

Weeks 15-> Final Presentations

Finals Week -> Final Research Papers Due